Bengaluru Print Exchange Internationale 2022

Bengaluru
Print Exchange
Internationale

64

Printmaker across the globe

An International Print Exhibition

17 December 2022 - 15 January 2023



Director's Note

Alka Chavda

We are back here, again with an inspiring set of print folios- Bengaluru Print Exchange Internationale 2022. It includes 64 Participant printmaker represented by 24 International and 40 National.

The final exhibition taking place on 17th Dec. 2022 at Lavaru art center/gallery is a defining moment for everyone associated. This joy of celebration of prints ushers us all into the New Year 2023.

The story begins in June 2022, when an Open Call for BPEI2022 was made. Next was to connect with printmaker across the globe. We also invited some of the best printmaker to participate. The response was overwhelming.

We congratulate all participant printmaker of #bpei2022, who despite so many issues have sent their folios on time. I must thank team/friend and sponsor, who made it happen.

We believe Printmaking, being the finest form of artistic expression needs appreciation and preservation for now and later.

Best Wishes

Alka Chavda
Director
Lavaru art center



Curator's Note

Suresh Kumar Mahto

"Rasayate anena iti rasah(asvadytva) - That which is relished is rasa."
Bharata, Natyssastra 28.

Indian aesthetics entails of Rasa Theory, written during 200 BC and 200 AD.Rasa is an aesthetically transformed emotional state experienced by rasika/sahardya/connoisseur of art. What Aristotle Poetics is to West, Bharata's Rasa and Bhava theory is to East.

Navarasa is of nine types i.e. shringara, hasya, karuna, raudra, veera, bhyanaka, bibhatsa, adbhuta and shanta. Rasa is often translated as mood, emotion and expression. Rasa is joy. Rasa is sensuous, Rasa is aromatic. Rasa, that enlivens the space, inside and outside with the meanings we all search/explore for.

Bengaluru Print Exchange Internationale (BPEI) 2022, a project of Lavaru Art Society, India. It helps to promote/ connect printmaker worldwide. Participating printmaker execute a special print in the size of 210 x 297 mm in their favorite print media of woodcut, Intaglio, etching, viscosity, aquatint, mezzotint, linocut, photogravure, etc.

The exhibition falls open on 17th Dec. 2022 at Lavaru art center/gallery for public view. So called BPEI2022 includes 64 Participant printmaker represented by 24 International country. i.e. Poland, Thailand, Bangladesh, Montenegro, France, China, Pakistan, Iran, Australia, Vietnam, Belgium, Mexico, Argentina, Canada, Italy and Taiwan. 40 National Printmaker, that represents from different states of country.

Such initiative helps one to know of various possibilities and methods of Printmaking in contemporary times. This help us to connect many of art institutions to initiate a dialog based on techniques and contents of Prints. Overall, a holistic experience!

I learnt a lot about printmaking and its printmaker, who have sent their folios to us. A photograph can never do the justice as to experience/see the original prints. It's a joy to hold it in your hands. The experience is sublime. The paper seems so delicate, yet it holds such a magic in it.

The works of art/prints speak for themselves. I see all of it mounted, framed and hung in the Lavaru gallery's serpentine white wall, displayed in perfect gait. How beautifully they interact, each being an extension of the specified printmaker. They whisper as the viewers move along in hallway. The silence, the light and the work! A magic spills!

I pray to almighty to make BPEI 2022 a success, which gets etched onto people's mind and ushers us all into 2023 with joy to last long.



Relevance of printmaking in contemporary times.

Christiaan Diedericks (master printmaker, BSc, BA(FA), MA(FA)

The art of printmaking is the production of images, usually on paper but occasionally on fabric, parchment, plastic, or other supports, by various techniques of multiplication, under the direct supervision of or by the hand of the artist. Such fine prints, considered original works of art, even though they can exist in multiple copies. Major techniques are relief printing, where the background is cut away, leaving a raised image; intaglio printing, where the image is incised directly into the plate; surface printing such as lithography, where the image is painted or drawn onto a stone; and stencil printing, where the design is cut out and printed by spraying paint or ink through the stencil.

It is always good to start any conversation about printmaking with a brief history. Printmaking was initially used to reproduce different religious text and manuscripts for distribution. The Gutenberg bible is probably the most famous bible in the world. It is the earliest full-scale work printed in Europe using moveable type and more specifically, woodblocks. Printing with moveable type had been developed earlier in East Asia. The earliest type of this kind is documented in Chinese sources in the 11th century. Metal moveable type was developed in Korea in the 13th century with several officially commissioned fonts being created from the early 15th century. Gutenberg's invention allowed the mass production of books for the first time and changed the world. Before Gutenberg, every book (outside of Asia where some printed books had been produced much earlier) had to be copied by hand. Now it was possible to speed up the process without sacrificing quality. Only 48 copies of the Gutenberg bible are known to have survived, of which 12 are printed on vellum and 36 on paper.

With the passing of time, it started evolving from preservation purpose to creating different work of arts and played a very important role in involvement of the printing process. The history of printmaking parallels the history of art and is one of the oldest art forms. Though he had several predecessors, the first important engraver was a 15th -century German, Martin Schongauer. In the 16th century Albrecht Dürer created prints of the highest quality, and in the 17th century the etchings of Rembrandt were especially fine. Japanese printmaking originated in the 17th century with the ukiyo-e school of woodcuts; the best-known artists were Hokusai and Hiroshige. Important 18th-century Western artists who made prints include William Hogarth, Francisco Goya, and Giambattista Piranesi. Among the works of 19th-century printmakers, those of Honoré Daumier and of many of the French Impressionists are notable. Experimentation in new styles and new directions proliferated in the 20th century, with artists from the century's major movements - including Expressionism, Surrealism, Pop art, Minimalism, and Neo- Expressionism - all pursuing printmaking.

In our contemporary world, artists explore distinct mediums of art – painting, design and printmaking have stayed in one of the few with the high degree of acceptability. The main reason for it is because of the different processes that are involved in creating a print through printmaking.A lot of new and talented artists have found their niche in printmaking; it is also very important to know that all the graffiti and street are a form of printmaking using stencils. It makes printmaking a big toll in rebellious artists who want to express themselves differently. I personally always think about the latter when I explore graffiti on the streets of Montmartre, Paris, one of my best loved cities in the world.

Contemporary artists continue to use printmaking for its unique visual qualities. As today's artist-printmakers work with time-honoured hand processes, often in communal printmaking workshops that foster collaboration and innovation, they build on the rich traditions of their artistic forebears.A very good example is the *Lavaru Art Centre* in Bengaluru, India who launched the first *Bengaluru Print Exchange Internationale*(BPEI)initiative entitled *The United Vibes in 2021.*I am proud to have had my own work included in the very first BPEI portfolio. Lavaru is owned, managed, and run by Alka Chavda and Suresh Kumar. Many renowned international artists have already shown interest in BPEI and more than sixty printmakers form around the globe were selected this year, for the 2022 portfolio.

Today, many artists seek alternate mediums for their work. If the artists are patient and like to try out new and different techniques to produce the art, then printmaking is a very inviting medium who look for inspiration in other forms of art. “Printmaking in an age of 'Post-Print', is often responding to the perceived threat of digitalisation and the implied dissolution of the medium associated with this term. Rather than lamenting a diminishing field, each contribution pointed largely to the ways in which technological innovations

have expanded the ontology of printmaking: facilitating new modes of materiality, new concepts, and new capacities for reaching the public."

"While this was shown to have implications for conventional understandings of some of the defining characteristics of printmaking, such as the 'matrix', the 'edition', and the 'multiple',in this way posing a much needed challenge to the existing and arguably outmoded 'terminology, definition and constructs used to interpret and interrogate printmaking',it was also shown that these same digital media technologies are in fact simultaneouslyresponsible for the renewed interest in traditional, tactile hand-made methods of image production."(Barnard, T. 2015. 'A Pressing Issue: language, time and technology in contemporary printmaking discourse', in *IMPACT 9 International Printmaking Conference Proceedings: Academic Papers, Illustrated Talks, Themed Panels.* China: China Academy of Art Press, pp. 40-46.)

"The most important reason why printmaking is what it is today is because of tradition. It is a tradition that has brought it here and helped it survive. In many places and many art forms the technique of producing art from printmaking is now a tradition that has been followed through centuries. Today students who study art are taught different methods and techniques that are involved in printmaking.In this fast-moving world of the internet and soft form of art, we may not notice printmaking today, but printmaking has evolved with time. It has formed a part of many changes in the way we live today. Even in today's time we are practicing same age-old ideology that is printmaking. One of the best examples in today's world is the computer that we are using today- they are the advances form of an impression, the typewriter, which has developed from the previous medium of printmaking."

"Printmaking is not only an art form, but a way we live and think today. It is through printmaking that we have most of our earlier art forms reproduced and preserved for today's generation. Printmaking has formed the basis of the way humans have developed art and literature.Expanding the language of printmaking by means of both innovative methodologies and novel applications of technologies, and conversely re-inventing the capabilities of these technological developments by surpassing their intended purpose, each work was in this way inclusive of past, present, and future forms of visual expression."

"The term 'post-print'does not suggest the end of traditional printmaking' but rather signals a need to 'explore the multiplicity of new channels that may be available for the renaissance, development, and broadening of printmaking and its artistic value.People by nature are experimental and perceptive; valuing experience and quality in any work form, and printmaking is no different. When you are making prints, it's not only the final product but the whole process and the experience that matters. It engages an artist's sense of work, which certainly makes printmaking a beautiful experience.Printmaking is here to stay as the roots of the printing process still go back to the ancient ways of creating an impression. Although, this needs to focus longer than other art forms, we should salute the spirit of those who have been following this art and helping it to live further."

Important note: Please note that this is not an academic article. I would like to acknowledge several authors, online sources and/or articles that Ihave consulted and/or quoted directly . These are:

Various author's quotes from*IMPACT 9 'Printmaking in the Post-Print Age: Critical and Creative Methods in the Context of Contemporary Art and Society'*(http://www.arc.uct.ac.za/news/impact-9-'printmaking-post-print-age-critical-and-creative-methods-context-contemporary-art-and) These include associate professor Fritha Langerman, director of Michaelis, Unversity of Cape Town,senior associate of the CCA, Professor Stephen Inggs, senior curator of the Katrine Harries Print Cabinet as well as thepost-doctoral research fellow, Dr Alexandra Ross and Cassandra Wilmot, a PhD candidate at Rhodes University..

https://scienceleadership.org/blog/what_is_printmaking-what_is_its_importance

https://www.britannica.com/summary/printmaking

https://www.dreamtemplate.com/blog/web-design-tips/top-reasons-why-printmaking-will-continue-as-an-art-form/



Relevance of printmaking in contemporary times.

Jelena Jovancov, Montenegro

Printmaking has over the centuries changed its tasks. If we step into the past we will see that it was born out of a need to reproduce images. At the very beginning, it was considered a craft.

However, the 20-century arrived and made a real expansion of printmaking and changed its purpose. The appearance of new materials, new technological developments, large formats, etc. The appearance of materials such as linoleum, plastic plates, aluminum plates, different photo processes, offsetting boards, and others. The artists that used printmaking as a means of expression are beginning to break the rules and stereotypes. Almost everything is allowed and became accepted as contemporary and original printmaking. Freedom of expression, innovation, originality became the main stamp of printmaking.

It can be noted, that in the times of modern technologies, computers, tablets, innovations in the field of robotics, artificial intelligence — a modern printmaking still has its place on the contemporary art scene around the world.International printmaking exhibitions, Biennials, and similar print festivals are today the relevant places where we can see where contemporary original printmaking is now. It can be seen, that the contemporary printmaking scene is incredibly various and rich. There is an enviable number of active contemporary printmakers.That fact is encouraging.

Printmaking requires great knowledge from the artists, as well as superb conversance of the technique whereas its important characteristics are: maximal organization, discipline, dedication tothe work process in all the phases, from the begging of the work on the matrix to the final hand imprint. Furthermore, there is the inevitable meticulousness and purity that print artwork must keep. Coincidence is not one of the printmaking characteristics and if it occurs it is negligible.
Contemporary original printmaking is an independent means of expression to communicate complex relationships.

Specific features of the original contemporary prints can be seen and emphasize the subtlety of its expressive possibilities...

The fast pace of life, lifestyle habits, and styles imposed by modern society has also influenced on contemporary artists, who are embarking to adapt and accept the challenges that new times bring.

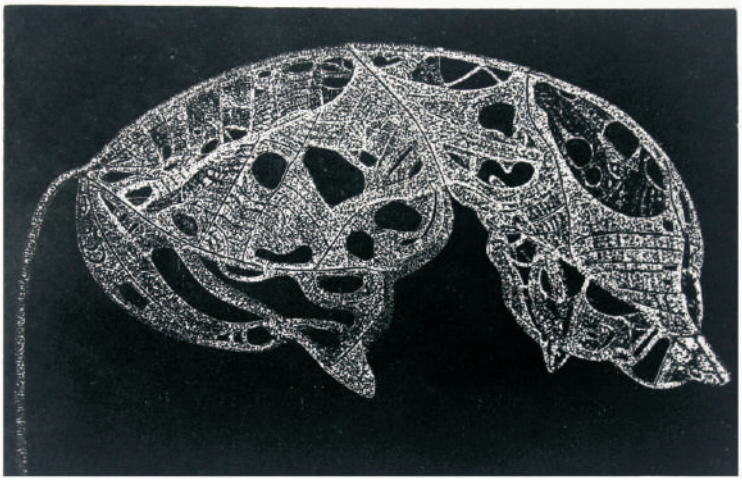
Various social crises, economic, health, political, environmental and numerous others, are just some of the reasons that can have an impact on the artist's creation and creativity. It seems that sometimes crises and complex social phenomena can be an inspiration and a guiding idea for the creation of art.

Participating Printmakers: #BPEI 2022

Anna Radko Pedersen - Poland
Adarsh Palandi Jain - India
Anilakumar Govindappa - India
Anusorn Chaiyu - Thailand
Anupama Dey - India
Anushka Dhanwade - India
Arpitha R G - India
Avijit Mukherjee - India
Babu Perupally- India
Bhanu Shrivastav - India
Biswajit Roy - India
Carla Ibarra- Mexico
Chakravarthy Chalpaka - India
Chandrashekhar V Waghmare - India
Dr Rajkumar Mazinder - India
Ele Willoughby - Canada
Floki Gauvry - Argentina
Gloria Veronica Lavagnini - Italy
Harshit Vaishnav - India
Hedieh Jafari - Iran
Jyotirmay Dalapati - India
Jyotsna Mandapaka - India
Joya shahrin Haq - Bangladesh
Janne laine - Finland
Jelena Jovancov - Montenegro
Jeena Gigi - India
Kashyap Parikh - India
Kapil Verma - India
Kiran Kumari - India
Khomdram Bonny Singh - India
Liu Fu - China
Lionel Bras - France
Mario Alimede - Italy
Nishil Mark D Mathew - India
Metasit Bunaikbuth - Thailand
Mariela Canchari - France
Nguyen Duc Lan - Vietnam
Nutan Kishor Nishad - India
Nitiksha Dawar - India
Namrata Sneha - India
Peili Huang - Taiwan
Pratiksha G Vhanbatte - India
Rita Vandevorst - Belgium
Rajarshi Smart - India
Ruhul Karim Rumee - Bangladesh
Sanjay Kumar Yadav - India
Seema Jain - India
Seraphina Martin- Australia
Shailika Shrivastva - India
Sharon Rose John Bosco - India
Siddhi Bapat - India
Simran Yagyik - India
Surender K Mishra - India
Spriha Maurya - India
Shabnam Karpasand - Iran
Sunil Darji - India
Dr Summaiya Khan - Pakistan
Sunaina Bhagat - India
Vinayakumar Rudraswamimath - India
Vikrant Chauhan - India
Vijay Bagodi - India
Victoria Bilogan - Australia
Wiesław Cieśla - Poland
Yusuf - India



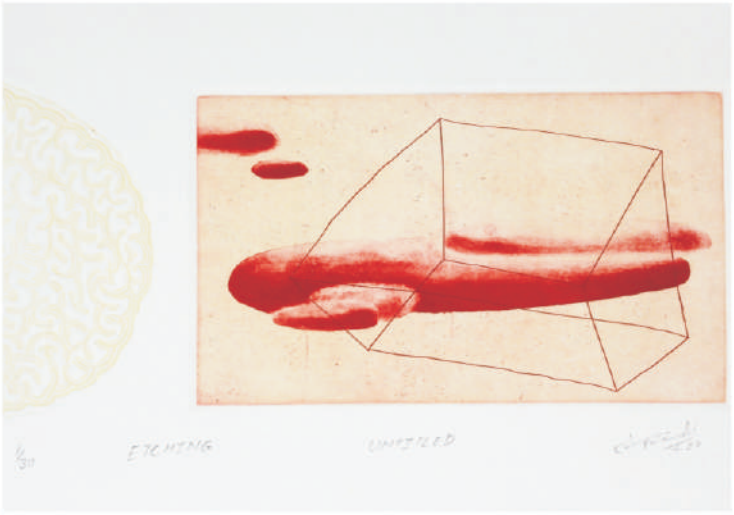
Anna Radko Pedersen
Poland



Transient III
(Dead Leaf)
Woodcut



Adarsh Palandi Jain
India



Untitled
Etching



Anilakumar Govindappa
India



Right or Wrong
Woodcut



Anusorn Chaiyu
Thailand



Ladybug
Mezzotint



Anupama Dey
India



Conflict
Intaglio



Anushka Dhanwade
India



Wonderland Fall
Woodcut



Arpitha R G
India



Untitled
Woodcut



Avijit Mukherjee
India



The man
Woodcut



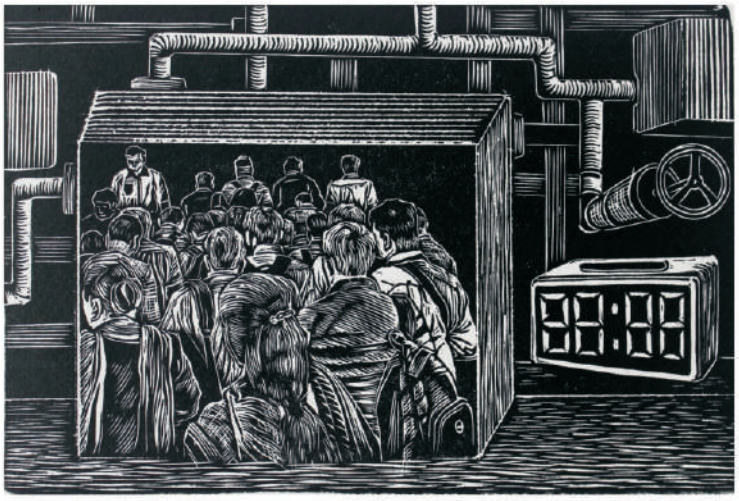
Babu Perupally
India



Untitled
Woodcut



Bhanu Shrivastav
India



Where to go?
Xylograph



Biswajit Roy
India



Yarn
Etching, Aquatint



Carla Ibarra
Mexico



Lady Dreamer
Linocut



Chakravarthy Chalpaka
India



Lights
Woodcut



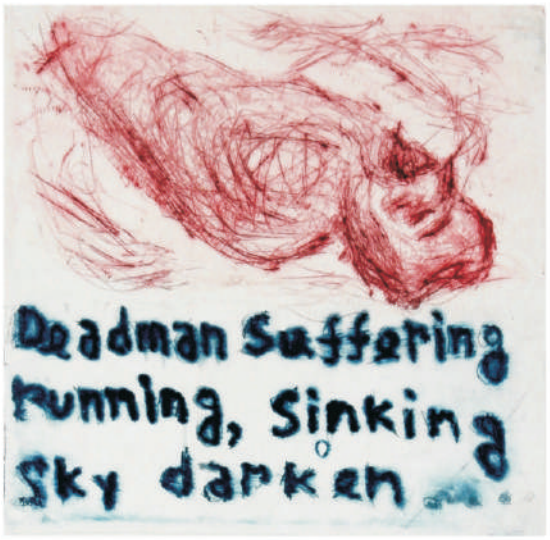
Chandrashekhar V Waghmare
India



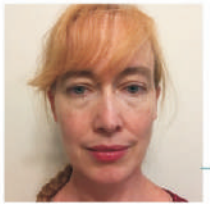
Untitled
Etching



Dr Raj Kumar Mazinder
India



Deadman Walking
Drypoint



Ele Willoughby
Canada



Spotted Lanternfly
and tree of Heaven
Linocut



Floki Gauvry
Argentina



Golden sunset
Photo Intaglio



Gloria Veronica Lavagnini
Italy



Flames
Cardboard graphics
and gold ink



Harshit Vaishnav
India



Reconstruction of architect
Etching



Hedieh Jafari
Iran



Red Rocks
Mezzotint



Jyotirmay Dalapati
India



Selfy
Woodcut



Jyotsna Mandapaka
India



Whistle- Stop
Etching



Joya Shahrin Haq
Bangladesh



What is What?
Drypoint



Janne Laine
Finland

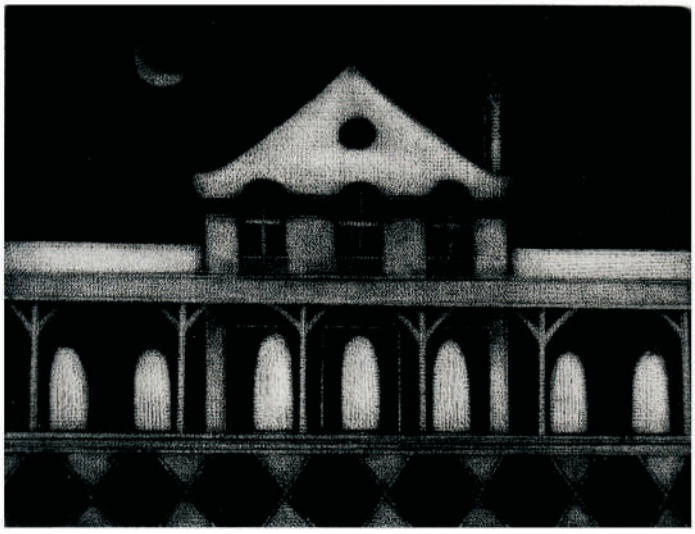




Alfa/Omega
Photogravure



Jelena Jovancov
Montenegro



Old Building Station
Mezzotint



Jeena Gigi
India



Untitled
Linocut



Kashyap Parikh
India



Tree of Life
Serigraphy



Kapil Verma
India



Devi
Etching/Aquatint



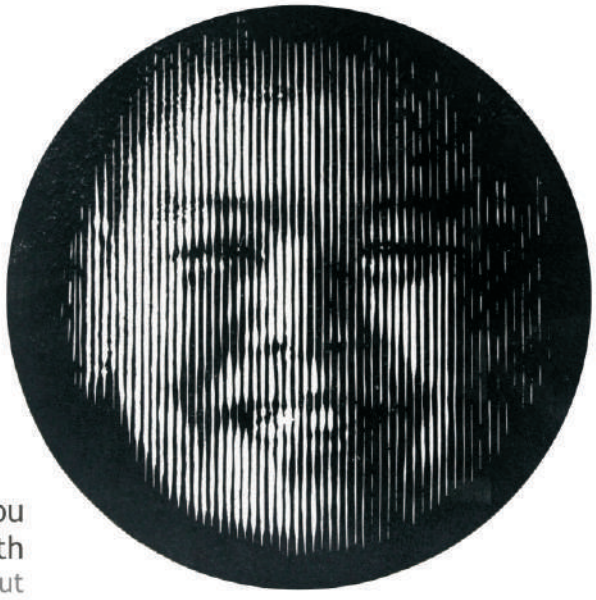
Kiran Kumari
India



Untitled
Woodcut



Khomdram Bonny SIngh
India



Smile while you
still have teeth
Linocut



Liu Fu
China



Untitled
Woodcut



Lionel Bras
France



Magic candy dealer
Aquatint



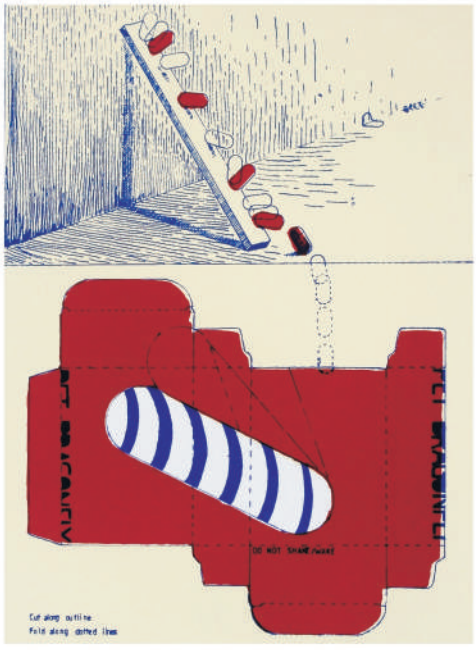
Mario Alimede
Italy



Dream Path
Experimental technique,
drypoint



Nishil Mark D Mathew
India



Untitled
Serigraphy



Metasit Bunaikbuth
Thailand



Untitled
Etching



Mariela Canchari
France



Untitled
Etching



Nguyen Duc Lan
Vietnam



The Mermaid
Woodcut



Nutan Kishor Nishad
India



Gajasimha
Lithography



Nitiksha Dawar
India



Dhyan
Serigraphy



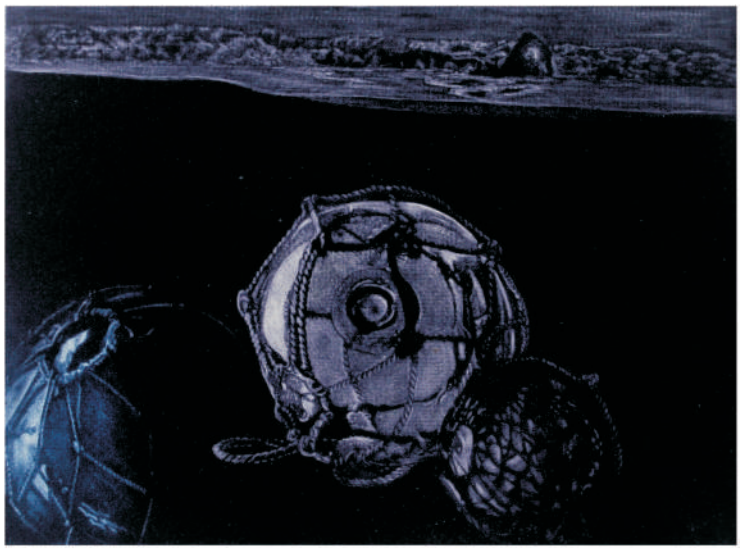
Namrata Sneha
India



In the Spring Garden
Linocut



Peili Huang
Taiwan



Luminous
Mezzotint & Chincolle



Pratiksha G Vhanbatte
India



ME
Viscosity



Rita Vandevorst
Belgium



Too Late
Mezzotint



Rajarshi Smart
India



Me dissolving in city
Cyanotype



Ruhul Karim Rumee
Bangladesh



Ambiguity
Woodcut



Sanjay Kumar Yadav
India



Beginning
Aquatint



Seema Jain
India



Flower Lady
Woodcut



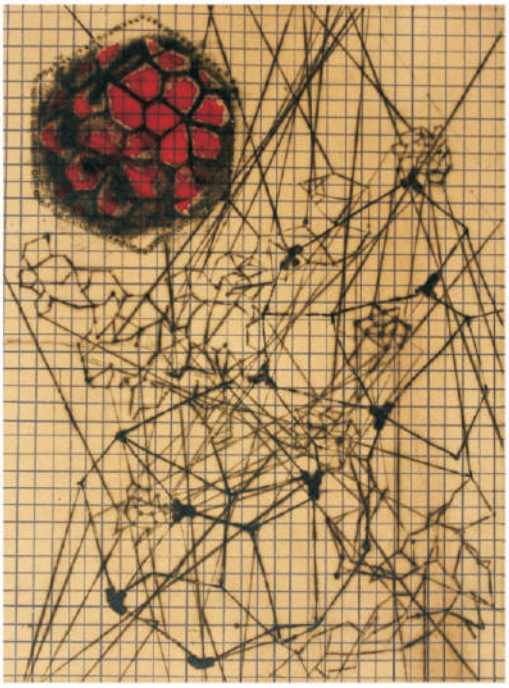
Seraphina Martin
Australia



Natural World
Solar Plate Etching



Shailika Shrivastva
India



Lines from a life
Engraving & Mezzotint



Sharon Rose John Bosco
India



Questers for life
Linocut



Siddhi Bapat
India



Stuck
Plate Lithography



Simran Yagyik
India



Solitude
Woodcut



Surender K Mishra
India



Earth Policy "Food, Tree &
Vision of dream city"
Serigraphy



Spriha Maurya
India



My Yard
Woodcut



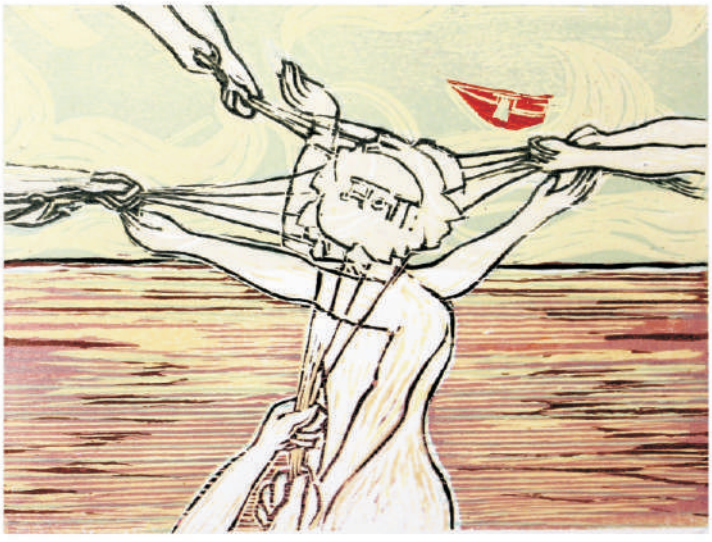
Shabnam Karpasand
Iran



Untitled
Mezzotint



Sunil Darji
India



Mana
Relief Print



Dr Summaiya Khan
Pakistan



Untitled
Linocut



Sunaina Bhagat
India



Platform
Linocut



Vinaykumar Rudraswamimath
India



Native Land
Woodcut



Vikrant Chauhan
India



Misery of Man
Woodcut



Vijay Bagodi
India



Akka
Mezzotint



Victoria Bilogan
Australia



The memory of Displacement
Etching



Wieslaw Ciesla
Poland



Bird Tree
Mezzotint



Yusuf
India



Untitled
Etching



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